THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 22. *Wednesday, Nov. 28, 1821.* *Price 1d.*

DRURY LANE.

Mr. Kean's De Monfort.

Another well-earned tribute to genius was bestowed, last night, on Mr. Kean.

The Tragedy of *De Monfort*, of which he was the hero, is so justly described by Mrs. Inchbald, that we shall quote what she says of it.

"The spirit, the soul, the every thought and sensation of the first character in this piece, De Monfort, is clearly discerned by the reader, and he can account for all the events to which they progressively lead; but the most attentive auditor, whilst he plainly beholds effects, asks after causes; and not perceiving those diminutive seeds of hatred, here described, till, swollen, they extend to murder, he conceives the hero of the tragedy to be more a pitiable maniac, than a man acting under the dominion of natural propensity.

"Even to the admiring reader of this work, who sees the delineation of nature in every page, it may perchance occur, that disease must have certain influence with hate so rancorous; for rooted antipathy, without some more considerable provocation than is here adduced, is very like the first unhappy token of insanity.

"Strike not upon one particular chord in all DeMonfort's feelings, and he is a noble creature; but from this individual string vibrates all that is mean and despicable in man. Thus is the mind of the lunatic generally tyrannized by one obstinate idea.

"Though hatred be the passion described in this tragedy, pride was its origin, and envy its promoter. The schoolboy, who, by his ridicule, wounded the self importance of his playfellow, might, we find, have been forgiven, had not good fortune bestowed, on this Rezenvelt, unexpected riches, social qualities, and friends; to rival those possessed by Monfort, his former superior.

"From hence is derived this most admirable moral—The proud man, yielding to every vice which pride engenders, descends, in the sequel of his arrogance, to be the sport of his enemy, the pity of his friends, to receive his life a gift from the man he abhors, and to do a midnight murder!

"Still the author's talents invest with dignity this cowardly assassin, and he inspires a sublime horror to the last moment of his existence—and even when extended as a corse."

With respect to the play as acted last night, it has undergone material alterations throughout, but particularly in the 5th Act, by the recent hand of Miss BAILLIE, the authoress. The tendency of these touches was to ive a better *stage effect* than it formerly possessed, and this object has been in some degree attained: but still, as a piece to rank amongst the *acting* drama, it must ever find a KEAN to fill the part of *De Monfort*, or it is nothing but a work for the closet.

It is impossible to describe the powerful impression which Mr. KEAN made on the audience, on every occasion, in this extraordinary character. His furious behaviour before his servants at the intelligence that *Rezenvelt*, the man of his hate, was at hand—his turn of recollection smothering a further exposure of the cause of his emotion—his constrained reception of *Rezenvelt*,—and, on whose departure, his burst of

" Hell hath no greater torment for th' accurs'd
Than this man's presence gives—."

were severally expressed in the most admirable manner. His interview with his sister, *Jane de Monfort*, wherein he avows his secret antipathy to *Rezenvelt*, and concludes with exclaiming—

" What, what would I give!
What would I give to crush the bloated toad,
So rankly do I loathe him!"

was finely marked with vain attempts to keep down his master-passion in deference to the lessons of his noble and beloved sister, and met with loud applause. The reconciliation scene with *Rezenvelt* again afforded a varied display of his powers: and the frantic manner in which he receives and acts on the false information that makes him believe love from his sister towards *Rezenvelt*, not affection for himself, produced her intercessions for him to receive the man he detested into his friendship, was truly ferocious, leading as it did to the combat in which he is disarmed by the generous man he would destroy, and thence to the calmer, but more cowardly resolution to way-lay and murder him.

But the master-piece of this great performance lies in the *last act*, after the perpetration of the bloody deed. Mr. KEAN's acting here is far—far beyond the power of words to give an idea of—it must be *seen* only; and when so, will be viewed with the thrilling horror it last night created; thus finishing the progressive traits of the infatuated *De Monfort* in a climax of frenzy never, perhaps, expressed with equal force by any actor. The loud cheers of the whole audience followed Mr. KEAN's fall—and on Mr. RUSSELL appearing to announce the performances of this evening, a general call for " Mr. KEAN" caused him to come forth and give out *De Monfort* for to-night, amidst deafening applause, and waving of hats.

COVENT GARDEN.

The Exile proved as condusive last night to the interest of the treasury of this Theatre, as we should imagine it has done on any evening since its production.—The House was well attended in all it parts.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON
Governor of Siberia.....Mr. W. FARREN
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT
The Czarowitz, ...Master BODEN
Daran.....Mr. YOUNG
Welzien.....Mr. CONNOR
Rimski.....Mr. COMER
Servitz.....Mr. FAWCETT
Yermach.....Mr. CHAPMAN
Officer, Mr. MEARS. Old Cottager, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth,....Mrs. FAUCIT
Katharine.....Mrs. TENNANT
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE
Villagers, Mesdms. Beaumont, Love, &c.

After which, the Melo-drama of

The Blind Boy.

Stanisalus, Mr. CHAPMAN. Edmund, Mrs. CHATTERLEY.
Rodolph, Mr. CONNOR. Oberto, Mr. FAWCETT.
Starow.... Mr. HORREBOW Kalig..... Mr. FARLEY.
Molino.... Mr. BLANCHARD Elvina... Miss FOOTE.

On Thursday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music. With a Farce, called The Lying Valet.

On Saturday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.

On Tuesday (first time this season) King Henry the Fourth, Part II. with the Coronation.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

DE MONFORT.

With a newly arranged Fifth Act.

De Monfort..... Mr. KEAN.
Rezenvelt..... Mr. COOPER.
Count Freberg..... Mr. BARNARD.
Jerome..... Mr. FOOTE.
Manuel..... Mr. POWELL.
Conrad..... Mr. BROMLEY

Bernard, Mr. WILMOTT,
Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining.
Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell.
Officer, Mr. Dobbs, Officers Messrs. Hope, Gassio, &c.
Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c.

Jane De Monfort..... Mrs. EGERTON.
Countess Freberg .. .. Miss SMITHSON.

Theresa, Mrs. BARNARD, Abbess, Mrs. KNIGHT,
Novice, Mrs. ORGER.
Nuns, Mesdms. Brooks, Phillips, Mallard, Cooper, Hill, &c.

In act two a Festival, in which Miss TREE will dance a Pas Seul.
In act four a Banquet, a Glee, by Miss Povey, Mrs. Bland, & Mr Mason
In act five a Requiem, composed by Mr. T. Coke.

After the Tragedy, the Farce of

Modern Antiques;

Or, the Merry Mourners.

Cockletop..... Mr. MUNDEN. Frank..... Mr. HARLEY.
Hearty..... Mr. MEREDITH. Joey..... Mr. KNIGHT.
Napkin..... Mr. HUGHES. Thomas..... Mr. WILMOTT
John..... Mr. WEBSTER Mrs. Cockletop. Mrs. EDWIN
Mrs. Camomile Mrs. ORGER. Belinda..... Miss PHILIPS.
Florence..... Mrs MARGERUM Betty..... ... Miss COOPER.
Nan... ..... Mrs. HARLOWE.

To-morrow De Monfort, with the Coronation.

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